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she has a secret receipt. The stage dresses are painted very strongly, and lose much by daylight; but some of this lady's other work, done with this medium in oils, has much of the delicacy and transparency of water colors.

M. G. H.

NOTES ON DRESS.

THE impetus supposed to have been given to dresses of English manufacture by the Countess of Bective's appearance, upon two occasions of state, dressed in alpaca, might be more perceptible in America, save for the rather expensive accompaniments of her "cheap" attire! For those of my readers who may be interested in economy in dress, I may state that the celebrated white alpaca evening dress worn at the banquet of the Lord Mayor at Bradford had for a foundation a "skirt made of magnificent white cut velvet, trimmed with plissés of white satin, and innumerable rows of white point d'Alençon." This, with tablier and tunic of white "alpaca" trimmed with d'Alençon, waistband and sash of white satin, was made complete by long, tan-colored kid gloves, and by magnificent jewels on throat, head, arms, and breast. On the day following Lady Bective appeared in another costume of alpaca, this time richly trimmed with sky-blue moire antique and gold fringe!

* * *

THE undisputed fact that "bustles are coming in," when combined with the knowledge that tie-backs are holding their own, is a prophecy of woe to most people. The modern style of costume, putting all extravagances of trimming aside, has, it is fair to concede, so much in it that is good and comfortable, as well as so much that is picturesque, that we are loth to see ever so faint an adumbration of the return of crinoline. With such a revival will disappear all the slow Spanish grace of walk and carriage we are sometimes able to admire under the present régime.

* * *

EVEN the torturing elastics and strings of the omnipotent tie-back may be so loosened by the wearers, after they emerge from the dressmaker's surveillance, as to admit of ease of motion without destroying adherence to the line of fashion. But with a bustle, or a "crinolette," or an "Alexandra skirt-supporter" (by whatever name we call them they are still as bad), perpetual consciousness and watchfulness set in, and, as a natural sequence, repose of manner as well as grace and beauty take their leave of the doomed wearer.

* * *

NOTHING can ever take the place of the stately sweeping folds that a skirt properly cut and hung ought to fall into. They should be as much a part of the ideal woman as wings are a part of the ideal angel. Even the short walking-dresses, than which no invention more blessed to their sex was ever ushered in, are a sacrifice of the becoming to almost all women who, having passed their early youth, have left behind their willowy outlines forever. But I fear that, in spite of all protests, not many months will have passed before the feminine portion of the community will abandon scruples, assume crinoline, and glide cheerfully down the stream of public opinion.

* * *

PASSING from cut to color, let us glance for a moment at the extraordinary effects of latter-day combinations. "No color harmony," says Ruskin, "is of a high order unless it involve indescribable tints." I should like to request the presence of the great master at a fashionable opening of winter bonnets and mantles, for example. Some of the large plush dolmans of seal brown or black are lined with long-piled plush, striped with sulphur and red, with pistache shading to bronze, or with rose shading to cardinal, lapis lazuli blue to sky blue, sea-weed green to apple green. Upon the bonnets, where few flowers are seen, plumes, breasts and birds of brilliant dye are nestling.

* * *

FROM this rainbow of colors one turns away dazed. The ever-popular dark green which is still sent out from Paris, in some of the most elegant confections,

is a welcome relief, as are the browns, carmelite grays, and dull Eastern blues. One shudders to think

and Eighth Avenue come in due time to inherit and display them.

* * *

IT requires genius to make a bold yet artistic use of color. I recall one of Worth's gowns of a few years back, wherein the fair wearer appeared upon one side to be clad in creamy white, upon the other in blush-rose pink; the whole so artistically toned with old Mechlin lace as to be not in the least conspicuous for a dinner toilette. A noble portrait, painted by Madrazo, in Paris, last winter, and now hanging in a stately home of New York, presents a lady in evening attire of gauzy white, with touches of rose and of lemon color gleaming here and there amid the folds of her trailing draperies. A "poème en chiffons" a Frenchman would call such a dress; but in this case what Madrazo has immortalized it required a Worth to compose.

* * *

I AM tempted to quote, in conclusion, an impression of English travel, occurring somewhere in Taine's "Notes on England." "The colors are outrageously crude, and the forms ungraceful. All the scaffolding badly joined, badly arranged, variegated and labored, cries and protests with all its gaudy and overdone colors. In the sunshine especially, at Hampton Court, the day before yesterday, the absurdity was at its height; there were many violet dresses, one being of a wild violet clasped around the waist with a golden band, which would have made a painter cry out. I said to a lady, 'The toilette is more showy among you than in France.' 'But my dresses come from Paris.' I carefully refrained from replying 'But you selected them.'"

CONSTANCE CARY HARRISON.



FASHIONABLE COSTUME.

AS MODIFIED BY A. L. BRICHER.

of the low estate to which such audacious combinations of color as those just described—originating in the atelier of Worth, transferred to sumptuous Fifth



FASHIONABLE COSTUME.

AS MODIFIED BY A. L. BRICHER.

Avenue, copied in cheaper stuffs in the Broadway stores for the million—may finally arrive when Sixth Avenue

Correspondence.

SPECIAL NOTICE.

THE great increase in the number of requests we receive for personal information by mail, compels us to decline in future to answer any questions except through the medium of THE ART AMATEUR. To this rule we can make no exception.

GLAZING, FIRING, AND PORTABLE KILNS.

Editor of The Art Amateur:

SIR: Please tell me if an amateur can apply glazing to pottery? If so, where can the glazing be procured, and how is it applied? Can the Auburn kilns do under glazing? Can they be heated sufficiently? J. M., Marblehead, Mass.

Editor of The Art Amateur:

SIR: Please inform me if the glaze on pottery can be put on by amateurs, and if the portable kilns are only for overglaze or can be used also for underglaze? IGNORANCE.

ANSWER.—An amateur can apply the glazing; but we know of no one in the trade who would sell the material. Edward Lycett, 4 Great Jones Street, New York, does glazing for amateurs, and in Boston we believe it is done by Theodore Walter, 16 Knapp Street, and in Chicago by Grunwald & Schmidt, 331 Wabash Avenue. Glazing is applied sometimes with the brush and sometimes by dipping the decorated piece into a large basinful of the liquid.

Concerning the above inquiries about the portable kilns, we have received the following communication from the manufacturers, Stearns Fitch & Co., Albany, N. Y.: "Our kiln can be run to a white heat and kept there by renewing the coal. All that is required in underglaze is to fill it enough, so when the glaze is fired the colors will not run. We consider our kilns adapted to both overglaze and underglaze."

HOW TO MAKE TRACING PAPER.

Editor of The Art Amateur:

SIR: How can I make strong tracing paper? I cannot buy it in this place. S. D., Utica, N. Y.

ANSWER.—The thickest ordinary paper may be made quite transparent by dampening it with pure, perfectly distilled benzine, and the design may be traced on it with either pencil or ink. When the benzine evaporates, it leaves the paper white and opaque as before. If the evaporation takes place before the design is finished dampen it anew.

A WASHINGTON ALLSTON PICTURE.

Editor of The Art Amateur:

SIR: Mr. M. F. Sweetser, in his Biography of Washington Allston (page 116), says of "Spalatro's Vision of the Bloody Hand," "The picture was burnt in 1873, in a mansion on the Hudson. When visiting the galleries of the International Exhibition in 1876, I saw in the American department a picture bearing this name, and painted by Allston. (Vide Official Catalogue of Department of Art, Sixth ed., p. 19, No. 86.) Quoting from memory: In 1878, The N. Y. Herald published the list of paintings sold at the sale of J. T. Johnston, where "Spalatro's Vision" realized \$5,500. Will you please

give me such information as will render this whole story consistent?

INDIANAPOLIS, IND. W. WEBSTER-BUTTERFIELD.

[Some of our readers may be able to give our correspondent the information he requires.—ED. A. A.]

REMEDIES FOR WARPED PANELS.

Editor of *The Art Amateur*:

SIR: I have just finished carving an oak panel for a cabinet; but it has warped so badly that I can do nothing with it. Is there any remedy?

H. P. D., Albany, N. Y.

ANSWER.—Place the concave side of the warped wood over a damp towel or cloth, and put some weight, not enough to break the wood, on it. Or subject the convex side to some warmth—place it, say, three feet from an ordinary fire. Watch very carefully that the wood does not draw too far and warp in the opposite direction.

THE DECORATION OF A SITTING-ROOM.

Editor of *The Art Amateur*:

SIR: I wish to have the walls of a room about 12 x 15 kalsomined. The furniture and wood-work are of oak and ash; the light comes from a glass door, opening toward the west, on a balcony. Please suggest harmonizing colors for the walls (dado-screen and frieze), ceiling, carpet, and curtains; not too sombre, as it is used for a sewing and sitting-room.

KATYDID.

ANSWER.—Ceiling pale greenish blue; frieze dark old gold, with black picture strip at the bottom; wall golden olive; no dado, but subbase painted dead black; carpet with dark, rich tones of color, and a Persian pattern, with very small and mixed figure; curtains dull red material, with a band top and bottom of "old gold."

ILLUMINATED TEXTS FOR CHURCHES.

Editor of *The Art Amateur*:

SIR: Will you oblige a subscriber by saying what materials are needed for illuminating large texts for churches?

T. S. A., New Orleans.

ANSWER.—Oil-colors should be used, as they withstand damp better than water-colors. Tin or zinc is a good material to work on. The colors needed are blue, vermilion, emerald green, crimson lake, black, French ultramarine, and ivory white (the ivory white with a creamy tone dries best). A bottle of drying oil and one of spirits of turpentine—the one to thicken and the other to dilute—are indispensable. Brushes of red sable, of various sizes, a wooden palette, a mahl-stick, a palette-knife, a foot-rule, and white and black chalk, with all the implements and materials for laying on leaf gold, complete the requisites.

THE FADING OF WATER-COLORS.

Editor of *The Art Amateur*:

SIR: Will some one tell me through your columns or by letter, why the greens of water colors fade so quickly? I use Windsor and Newton's moist colors, and also the Düsseldorf tube colors, and yet after a few weeks' exposure to subdued light, even, the greens fade miserably dull and brown. Having had little instruction except from manuals, my work is often disappointing. What yellows and greens are permanent? Ought cadmium yellow to be used for mixing with emerald green; or, should the greens for permanency be mixed from the pure primaries? If you can suggest some manual on color-mixing for aquarelle

you will confer another favor upon a bungling amateur, who owes much of her "inspiration" to the influence of your valuable journal.

MRS. B. G. S., Pontiac, Mich.

ANSWER.—Greens do not fade more than other colors. All water-colors fade more or less after long exposure to the light. When you apply them you find that they are strong at first, but grow weak in drying. When dry they are likely to fade more and more, the light tints especially. The only way to learn how to guard against such a contingency is by personal experience. Professionals have no other means. The matter of primary colors hardly enters into the practical side of the question. The greens are generally due to special mixtures by the manufacturers.

"A NEWARK GREENHORN" ANSWERED.

Editor of *The Art Amateur*:

SIR: Which is to be preferred in buying a picture, an engraving or a photograph in water-colors; either to be a really good one of its kind?

GREENHORN, Newark, N. J.

ANSWER.—An engraving, without doubt.

VARNISH FOR AN OIL-PAINTED FLOOR.

Editor of *The Art Amateur*:

SIR: What is the best way to preserve a tile-painted floor? Would spirit varnish do?

S. B., Trenton, N. J.

ANSWER.—Spirit varnish should never be used on oil-painted work. The oil color being elastic and the varnish brittle, in a little while the surface will be covered with cracks. Use hard-drying oak varnish. It is an oil varnish, and yet dries very hard.

THE DECORATION OF A MANTELPiece.

Editor of *The Art Amateur*:

Can you suggest any suitable silhouettes for ornamenting an old-fashioned white-painted mantel? Is there any book of appropriate silhouettes, and where can I procure it? I have heard of "Mother Goose" in silhouettes. Would it be best to paint them in neutral or gray oil paint on the white? I will be thankful for any suggestions.

Mrs. J. B. R., Indianapolis, Ind.

ANSWER.—Silhouettes should not be used for the purpose you suggest. They are childish. As a rule, those in books are badly drawn, and the sole merit in such illustrations is in the correctness of the outline. Book illustrations very seldom afford good models for decorative purposes. We advise you to have the mantel painted with a ground to harmonize with the furniture of the room, and decorate it with such a design as was published in *THE ART AMATEUR* last summer for a set of tiles for a fireplace facing. Or you might adopt for the purpose some of the many designs of birds and flowers you will find in the back numbers of this Magazine. Better still, try something original. Use your brains. Take something out of them. A genuine idea, even if imperfectly expressed, is better by far than any number of copies of other people's fancies.

PAINTED HOLIDAY CARDS.

Editor of *The Art Amateur*:

SIR: Would you kindly tell me of some good ways of making Christmas cards of satin—something which would sell readily? I paint a great deal on satin.

C. H. J., Kansas City, Mo.

ANSWER.—Christmas "cards" of painted satin are gummed on to Bristol board and backed, with narrow fringe or fringed out satin inserted between the two pieces. Others serve as scent sachets, being slightly wadded and afterward mounted in the

same way. These are the prevailing forms. Very salable cards are made simply of thick drawing paper, with a marginal line in color and appropriate motifs introduced with some floral designs. Thin cards of polished wood are also used this season, and usually decorated with figures. Other oblong pieces are ornamented with flowers and serve as a species of paper-cutter.

VARNISHES FOR WOOD-CARVERS.

Editor of *The Art Amateur*:

SIR: What is the best varnish for a new wood carving, and how is it applied?

H. P. D., Albany, N. Y.

ANSWER.—The most useful for the purposes of amateur wood-carvers are white hard varnish, brown hard varnish, and pale hard varnish. The first named is used for light woods, the second for dark woods, and the last for medium-tinted woods. The varnishes are applied with camel-hair brushes as smoothly as possible, as if the work were being delicately painted all over, not as though it were being washed. It must also be laid on as thinly as can be, and two or three coats will be required, as the first will sink into the grain of the wood, time being allowed for drying between each coat. It is best to pour out a small quantity (a tablespoonful or so) into a glass or cup, so as not to use it from the bottle, which should be kept closed. The varnish not used can be returned to the bottle, and the brush washed in spirits of wine and kept for this purpose. If the varnish look somewhat rough, as it probably will do, it can be smoothed down with a little polish, or after the second coat of varnish the work may be lightly glass-papered once more.

BRONZING A BLACK FIREPLACE.

Editor of *The Art Amateur*:

SIR: Will it be in good taste to bronze the iron parts of a white, marble fireplace in a room with dark paper on the walls, the wood-work dark red, furniture scarlet silk, the ceiling light blue, room lighted by a large bay-window only?

C. H. B., Chicago.

ANSWER.—The bronze would look well temporarily, but it would soon be discolored from the effects of gases and heat.

SUNDRY QUERIES ANSWERED.

RHODA, N. Y.—If the crewels are of good quality, and soda is not put into the water, there is no danger of the colors running.

S. A. R., Quincy, Ill.—A plaster statue may be bronzed by first coating it with alcoholic shellac varnish, then a coating of turpentine varnish, which when half dry and "tacky," is dusted with bronze powder.

B. P., Trenton, N. J.—Tapestry painting was fully described in *THE ART AMATEUR*, in the issue of November, 1879.

A. T., Boston.—It is probable that where and when the missal came into use as an altar book, the breviary was compiled as a morning, day and evening service-book, for use in the choir, as well as for the private recitation of the several offices. The gradual was to the missal what the antiphony was to the breviary. The main books of private devotion were the Horæ B. M. V. Probably the common horæ or hour-books, which were simply breviaries without lessons, were never popular, or even of much use among the laity. When the great Colbert would have a book to himself, he compiled a brief breviary, i. e., a breviary abbreviated. Men of more unction and less sense used "Hours of the Blessed Virgin," which were often, especially in the

A SPLENDID NEW WORK.

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calendar, very gorgeously illuminated. Horæ Diurnæ or Diurnales were hand-books for clerks, to say all the hours from, except matins; they were easy to carry.

T. H. B., Kingston.—The best indelible ink for "etching" on linen is that of F. A. Whiting, Dunellen, N. J. He will doubtless be able to answer your other query.

SADIE B., Easton, Pa.—For fans, a very fine, closely woven satin is necessary, as it will not fold evenly unless the satin is thin; and yet it must be rich enough to sustain the fine embroidery, without pulling, or looking poor. A special kind of satin is made for the manufacture of fans, and none other is available.

W. MORGAN, N. Y.—It would not pay you to make Indian ink for your own use.

PHIL. A. D.—We know of nothing better than turpentine for washing paint brushes.

A FRIEND AND SUBSCRIBER, Glasgow, Mo.—You could probably get the information you require, by addressing Professor Ives, of the St. Louis School of Fine Arts, Washington University, St. Louis. We regret that your communication, with some others, was mislaid, and has only just come to light; otherwise we should have replied to it before.

LEONORA, Grand Rapids, Mich.—(1) The scarf for your mahogany table might be of "robin's egg blue" to match the blue of the screen. We have asked Mr. Charles E. Bentley, the designer, to communicate with you on the subject. (2) Yes, the Ladies' Art Association would be a good place to study drawing, if one were not sufficiently advanced to enter the classes of the Art Students' League.

KERAMOS, Philadelphia.—A full assortment of white and tinted china plaques and tiles for decorating can be obtained in your own city, from Sharpless & Watts, 1325 Market street.

E. A. R., Halifax, N. S.—(1) You can get the cardboard panels and thin wood for painting on in Boston, from Wadsworth Brothers & Howland; in New York from F. W. Devoe & Co., Geo. Finkenaur's Sons, & Co., P. J. Ulrich, N. E. Montross, or Goldberg & Sussman, the address of all of whom you will find in our advertising columns. (2) Plain tiles for decorating may be had from any of the firms named, or from D. B. Bedell & Co., T. Aspinwall & Son and Edward Boote, in New York; Sharpless & Watts, in Philadelphia, and Theodore Walter in Boston. These are especially dealers in artistic ceramic wares. We cannot give you prices. Any of the firms named will send you a list on application.

A LECTURE ON JAPANESE ART.

PROFESSOR WEST, of Brooklyn, delivered a very interesting lecture on Japanese art at the Brooklyn Heights Seminary, last month, before the Ladies' Art Association of New York. This gentleman has a remarkably good collection of Japanese objects, many of which are of high artistic value, and thus was enabled to illustrate his remarks very thoroughly. In the portion of the lecture showing the characteristics of certain "old masters of Japan," Professor West introduced, among other curious paintings, one depicting "The Incarnation of the Angel destined to become Buddha." All creation have come to mourn the death of the saint, the corpse is stretched upon a couch in the central foreground, surrounded by the friends of the one who has gone; priests, nobles of both sexes, artisans, peasants, beasts, reptiles, birds and fishes. The spirit of the saint has gone to heaven, Nah-va-na, and enters the sun. A celestial company is seen descending through the clouds, which are curiously rendered. The picture is wonderful for the management of color, and the group-

ing of such a multitude of figures, but, above all, for the expression of grief depicted in every face in the picture, down to the smallest bird and reptile. A series of magic-lantern illustrations of famous temples, master-pieces of carving and sculpture, celebrated personages and localities, completed this instructive entertainment.

LITERARY NOTES.

THE BOY TRAVELLERS IN THE FAR EAST.—Part Third. Adventures of Two Youths in a Journey to Ceylon and India. By Thomas W. Knox. New York: Harper & Bros.

Those of our youthful friends who availed themselves of our recommendation last Christmas, to read Colonel Knox's "The Boy Travellers in the Far East," will scarcely need a recommendation to get the third volume of this interesting series, which is just published. The first volume, they will remember, took Frank and Fred to Japan and China; the second to Siam and Java, giving, by the way, descriptions of Cochin-China, Cambodia, Sumatra, and the Malay Archipelago. In the book before us, we journey with them and their sapient cicerone, Dr. Bronson, to Ceylon and India, and learn much about those famous countries, with a good deal thrown in concerning Borneo, the Philippine Islands and Burmah. As in the previous volumes, illustrations are so lavishly introduced that they appear on about every alternate page. We think no holiday book of the season will be found more acceptable to a youth than this latest production of Colonel Knox's prolific pen.

PRACTICAL LESSONS IN ARCHITECTURAL DRAWING. By William B. Tuthill, A.M. New York: William T. Comstock.

Students of architecture with some knowledge of geometrical drawing, will find this a valuable aid in making the working drawings and writing the specifications for building. It is illustrated by thirty-three full-page plates, and as many small woodcuts, showing methods of construction and representation.

A SUPPLEMENT to the Illustrated Catalogue of the Paris Salon of 1881, has just been received from Mr. J. W. Bouton. It contains nearly two hundred autographic reproductions of sketches by the artists of their paintings and sculpture, and costs fifty cents—which is certainly marvellously cheap.

DECORATIVE ARTISTS and Architects are likely to find a treasure in "Decorative Mural Painting," the sumptuous work with thirty-six plates in gold and color on Renaissance ornament, by W. A. and G. Audsley, announced by J. W. Bouton. As Racinet, the well-known author of "Polychrome Ornament" and "Historic Costume," has directed the production of the colored plates, and Mr. W. A. Audsley, who with Mr. Bowes brought out the splendid book on "Japanese Ceramics," furnishes most of the text, we may be sure that the result will be an artistic work of more than ordinary merit.

SUPPLEMENT AND FIRST PAGE DESIGNS.

PLATE CXLIII. is the fourth of a series of six designs for small dessert plates, drawn by Camille Pion. It is also adapted, by the extension of the "Chrysanthemums," for an oblong plaque or for painting on a screen. Mr. Pion's directions for painting this design on china are as follows: Make the flowers yellow and white, very light yellow—silver yellow shaded with ochre and brown ro8. White—white of the china with gray and yellowish shading. The flowers above the plate on a dark

ground will show how a light coloring is obtained. Leaves, deep chrome green and mixing yellow, shaded with brown and greenish brown.

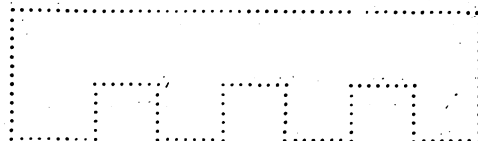
PLATE CXLIV. is a design for a plaque drawn by C. M. Jenckes—"Birds and Flowers." The birds may be brightly colored, blue and brown and yellowish, and the flowers may be of a reddish hue.

PLATE CXLV. gives two designs for tiles, drawn by Geo. J. Haite. Birds brown (on the upper part) and gray. Leaves, first firing, yellow for mixing and deep chrome green; second firing, brown ro8 and grass green. Roses, shaded with gray or blue.

PLATE CXLVI. is a group of designs for church decoration, including a variety of letters, and conventionalized delineations of the lily, the rose of Sharon, the passion flower and the vine.

PLATE CXLVII. is a collection of monograms and names for either embroidery or painting.

PLATE CXLVIII. is a needlework design—"Golden Rod"—to be used alternately with the longer golden-rod design, given last month, for embroidering a lambrequin shaped thus:



It may also be used to great advantage for the end of a table scarf of robin's-egg blue.

PLATE CXLIX. is a church embroidery design from an old English chasuble.

PLATE CL. comprises four groups of figures in historical, national, and fancy costumes, which may furnish numerous suggestions for "etching" on linen or for outline embroidery, besides being of practical value to those interested in getting up children's fancy dress balls. The characters represented in the four groups are: Herald, Norman peasant girl, Joan of Arc, Henry VI., Henry VIII., Duke of Marlborough, "Marguerite," Norman knight and Francis I.; Irishman, English lancer, Picardy woman, Normandy woman, Hungarian cavalier, Tyrolean and Swiss mountaineers, Spaniard and girl of India; Reichshofen cuirassier, fifteenth century lady, May Queen, Charles II. cavalier, Mary Queen of Scots, French "Incroyable," fifteenth century French cavalier, English crossbowman, English drummer, and George IV. lady and gentleman; Egyptian, jester, stage musician, Pierrot and Harlequina, "Lohengrin," stage villain, Flora, troubadour, fairy and "Aida."

PLATE CLI. is a design for a fan, to be painted in monochrome.

PLATE CLII. gives three Renaissance decorative designs, taken from pilasters in Italian churches.

THE first page design for a portrait plaque by Camille Pion, may be painted as follows: Felt hat, brown ro8 and brown 3 and bitume; hat string, brownish; feather, gray or red (gray No. 1. shaded with neutral gray, or red-brown shaded with sepia); cloth and lace on the hair, white shaded with bluish gray; hair, dark; jewelry, yellow ochre and brown; waist, reddish, capucine red (light) and brown; sleeves, yellowish, shaded with brown and black.

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